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WALTON COLLEGE

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THE  
**BALTIMORE COLLECTION**  
OF  
**SACRED MUSICK.**

SELECTED AND COMPILED UNDER THE DIRECTION OF

A COMMITTEE OF THE

✓ ASSOCIATE REFORMED PRESBYTERIAN CHURCH OF BALTIMORE.

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BALTIMORE:

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1819.

***DISTRICT OF MARYLAND, Sct.***

BE IT REMEMBERED, That on the twenty fourth day of March, in the forty third year of the Independence of the United States of America, Joseph Cushing and Joseph Jewett, of the said District, have deposited in this office the title of a Book, the right whereof they claim as proprietors, in the words following, to wit:

“The Baltimore Collection of Sacred Musick ; selected and compiled under the direction of a  
“Committee of the Associate Reformed Presbyterian Church of Baltimore.”

In conformity to an act of the Congress of the United States, entitled “ An Act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned”—and also to the act, entitled “ An Act supplementary to the act, entitled An Act for the encouragement of learning, by securing the copies of Maps, Charts, and Books, to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching historical and other Prints.”

PHILIP MOORE, *Clerk*

*District of Maryland.*



## To the Members of the Associate Reformed Church of Baltimore.

**T**HAT there is much room for improvement in the style of Congregational Music, is, I presume, apparent to all. Among ourselves, it cannot be denied. It is matter of regret that Christians have attended to it so little; that on the one hand every attempt at reform has been watched by some with so much suspicion, and impeded, if not entirely forbidden, by so many prejudices: while, on the other, many, unduly affected by love of music, have gone most extravagant lengths, and with *improvement* for their object, have "shut the mouths of God's people from praising his name." Why should not *all* sing praise to Jehovah? And in rendering it, why should it not be done in the *best* manner?

Aware of the defects that now mar the beauty of this most delightful part of divine service—for they are too evident to be unnoticed—Christian parents should be careful not to transmit them to the next generation. If they consider themselves too far gone down the vale of life to engage personally in the task, it is to be hoped they will urge it upon their children as a sacred duty, and afford them every facility in their power. If there be a talent susceptible

of improvement; if the Christian course we run constantly demands its exercise, and the opportunity of cultivating it be furnished, by what argument shall we justify any unconcern or neglect?

To attain this desirable end, and as far as practicable to introduce its benefits among ourselves, without design or desire to encompass our songs of praise with any new difficulties, or prevent any one from rendering his personal tribute to the Lord, the collection now offered to you and the public at large, has been made. Believing it necessary, I seconded the efforts of the committee as far as was in my power. It preserves those airs with which you are already familiar, and introduces many others equally simple and suitable, which may easily be acquired by a little practice. Hoping it will be received as an acceptable service, I cheerfully recommend it to your attention.

Your Friend and Pastor,

JOHN M. DUNCAN.

MARCH 18TH, 1819.

## A DICTIONARY OF MUSICAL TERMS.

Adagio, (or Ado.) slow.  
Affettuoso, or Con Affetto, tenderly.  
Allegretto, a little brisk.  
Allegro, (or Allo.) brisk.  
Andante, distinct, exact.  
Cadences are closes in Music, similar, in effect to stops in reading.  
Chorus, full, all the voices.  
Con, as Con Spirito, with spirit.  
Crescendo, (or Cres.) to swell the sound.  
Con Lamento, in a melancholy style.  
E, and, as Moderato, e Mæstoso, moderate and majestic.  
Da Capo, (or D. C.) to repeat and conclude with the first part.

Diminuendo, to diminish the sound.  
Dolce, sweet and soft.  
Duo, Duetto, for two voices or instruments.  
Fine, the end of a piece or book.  
Forte, (or For.) loud.  
Fortissimo, (or F. F.) very loud.  
Grazioso, gracefully, with taste.  
Grave, the slowest time.  
Larghetto, pretty slow.  
Largo, Lentemente, or Lento, very slow.  
Mæstoso, slow, firm, and bold.  
Moderato, moderately.  
Piano, (or Pia.) soft.  
Presto, quick.

Prestissimo, very quick.  
Pianissimo, (Pianis, or P. P.) very soft.  
Pomposo, in a grand or pompous style.  
Siciliano, a slow, graceful movement, in Compound Time.  
Solo, for a single voice or instrument.  
Spiritoso, or Con Spirito, with spirit.  
Staccato, very distinct and pointed.  
Sotto Voce, middling strength of voice.  
Tacet silent.  
Trio, a piece in three parts.  
Verse, one voice to a part.  
Volti Subito, turn over quick.



# RUDIMENTS OF MUSICK.

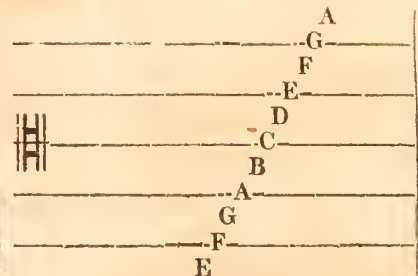
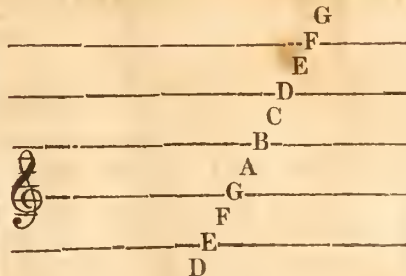
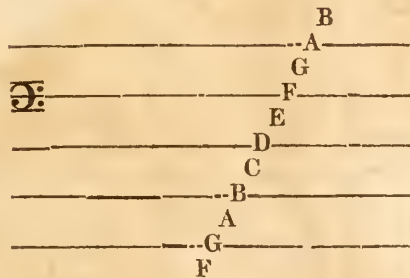
## LESSON I.

*Bass Stave.*

*Tenor and Treble Stave.*

*Counter Stave.*

Space above  
Fifth Line  
Fourth Space  
Fourth Line  
Third Space  
Third Line  
Second Space  
Second Line  
First Space  
First Line  
Space below



## LESSON II.

Where there are no Flats nor Sharps, - - - - - Mi is in B.

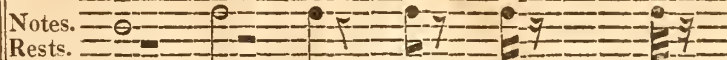
If B be Flat, - - - - - Mi is in E. If F be Sharp, - - - - - Mi is in F.  
If B and E be Flat, - - - - - Mi is in A. If F and C be Sharp, - - - - - Mi is in C.  
If B, E and A be Flat, - - - - - Mi is in D. If F, C and G be sharp, - - - - - Mi is in G.  
If B, E, A and D be Flat, Mi is in G. If F, C, G and D be sharp, Mi is in D.

Above Mi, the notes ascending are faw, sol, law, faw, sol, law; below, descending, are law, sol, faw, law, sol, faw: and then Mi recurs either way.

Observe, that the semi-tones are always found between Mi and faw, and law and faw.

## LESSON III.

1 2 3 4 5 6  
Semibreve Minim Crotchet Quaver Semiquaver Demisemiquaver



The notes and rests thus arranged, explain, at one view, the proportion they bear to each other; the 1st being twice as long as the 2d, the 2d twice as long as the 3d, the 3d twice as long as the 4th, &c.—The rests are called notes of silence; whenever they occur in a tune, the performer is to rest as long as he would be sounding the note it represents.

## LESSON IV.

*Leger Lines* are used when notes ascend or descend beyond the compass of the staff.

A *Brace* shows how many parts are sung together.

A *Sharp* set before a note raises it one semitone.

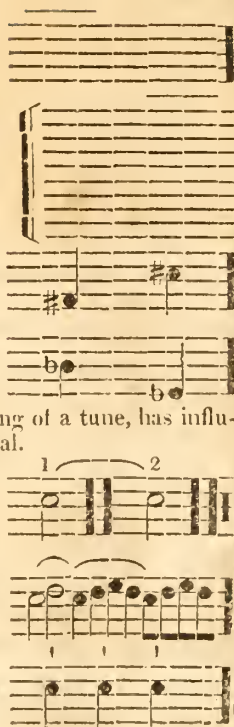
A *Flat* set before a note sinks it one semitone.

Either a *Sharp* or a *Flat*, set at the beginning of a tune, has influence through it, unless contradicted by a natural.

*Figures 1, 2*, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating; if tied, both are to be sung.

A *Slur* shows what notes are sung to one syllable; but when the notes are tied at the bottom, the slur is unnecessary.

*Staccato Marks* should be performed distinctly; when dots are introduced, they must be sung soft and distinct.



A *Point of Addition* adds to a note one half of its original length. When set after a Semibreve, it makes it equal to three Minims; when set after a Minim, it makes it equal to three Crotchets, &c.

A *Hold* signifies that the notes over which it is set, may be continued at the pleasure of the performer.

A *Figure 3*, placed over or under any three notes, reduces them to the time of two of the same kind.

*Choosing Notes* are placed in a direct line, one above the other, either of which, or both may be sung.

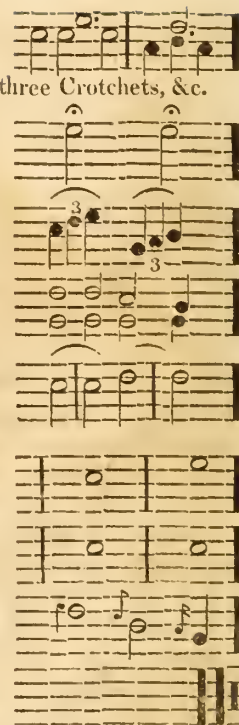
A *Ligature* or *Tie*, comprehends two or more notes upon the same line, or space, tied with a slur, which must be sung with one name, and as one sound,

A *Single Bar* divides the time according to the measure note.

A *Measure Note* is that which fills a bar.

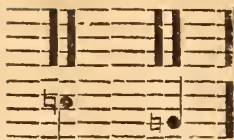
*Appoggiatures*, or *Leaning Notes*, are sung according to the value of the note which follows.

A *Double Bar* shows the end of a strain.

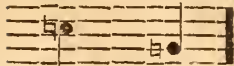




A *Close* shows the end of a tune.



A *Natural* restores a note, made flat or sharp, to its primitive sound.




Observe, that Sharps, Flats and Naturals affect the sound of no letters but those on which they are set.


A *Repeat* shows what part of a tune is to be sung over again.






# LESSON V

## COMMON TIME MOODS.


First  This method is the slowest now in use. Crotchets are performed in the time of one second to each. One Semi-breve, or its quantity in other notes or rests, fills a bar, which requires four beats, two down and two up. The accent falls on the first and third parts of the bar.


Second  This mood requires a little quicker movement. The same quantity of notes and rests fills a bar. It is beat and accented like the first, excepting when the tune is principally composed of minims and crotchets, in which case the method of performing it with two beats in a bar is to be preferred.


Third  or  This mood requires a quicker movement than the last, having but two beats in a bar; one beat down and one up. The same number of notes, or rests, are required to each bar. The accents fall on the first and third parts of a bar, but principally on the first.

Fourth  This mood requires a still quicker movement, having but one minim, or its quantity of other notes, in a bar, which are beat and accented like the last, only one third quicker.


## TRIPLE TIME MOODS.


First  This is the slowest movement in triple time. Three minims fill a bar, which requires three motions of the hand, two down and one up. Minims, in this mood, should be performed in the same time as crotchets in the first mood of common time. The accents fall on the first part of the bar.


Second  Contains three crotchets in a bar—beat and accented like the first—about one third part quicker.

Third  Contains three quavers in a bar—beat and accented like the second—nearly one third quicker.


## COMPOUND TIME MOODS.

First  This mood contains six crotchets in a bar, of two equal beats, three down and three up. Each motion requires one second of time. It is accented principally on the first and fourth parts of the bar.

Second  Contains six quavers in a bar—beat and accented like the last—about one quarter part quicker.

 In beating time, the hand should fall in the first, and rise in the last part of the bar, in all moods.

## GENERAL OBSERVATIONS.

 The learner ought to commit the most of the preceding rules to memory, before he attempts to call the notes; a neglect of this is one of the principal causes of the inaccurate performance, which at present exists in many choirs of singers. Many persons, having a good musickal ear, are very apt to trust to that, rather than confine themselves to rules, and afterwards blame their instructors for their own negligence. Instructors ought to insist that their pupils pay a particular attention to the principles, and in no case to suffer them to neglect them.

Many schools have begun upon tunes, when they could scarcely have given a letter upon the scale, which is another cause that there are so many half singers. The learner may be sure that the more thoroughly he understands the principles, when he ought to attend to them, the more swift will be his progress afterward.

Schools, then, ought to be solicitous that their instructors be well qualified, for how can they instruct others, when they are ignorant themselves? Learners, in that case, are led to suppose that they have improved, when they really have not, and consequently their time and money are both spent to no manner of purpose.

When a tune is well learnt by note, it may be sung in words. Pronounce every word as distinctly as possible. Singers generally fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

In assigning voices to the several parts, the Teacher must be the judge. For if a voice which is suitable only for Bass, be put upon the Tenor, it will hang as a weight upon that part, and have a tendency continually to lower the pitch.

Never sing through the *nose*, for that will spoil the voice, make the musick disagreeable, and have a disgusting effect upon the hearer.

High notes should generally be sung softer than the low. The *subject* ought, however, to regulate the strength of voice. The tone of the Bass should be full and majestick; of the Tenor, bold and manly; of the Counter, soft yet firm; of the Treble, smooth and delicate. Suitable attention should always be paid to the *directive terms*. A good tune, performed without any variation, will be dull and insipid. In a company of singers it would have a good effect for some of the performers, on each part to be silent, when passages marked *Soft* occur; the additional strength of their voices in the *Loud*, which generally succeeds the *Soft*, would mark the contrast more strongly, and give peculiar force and energy to the performance. A becoming manner of conduct in a collection of singers, will greatly increase the agreeable sensations, which naturally arise from good performances.

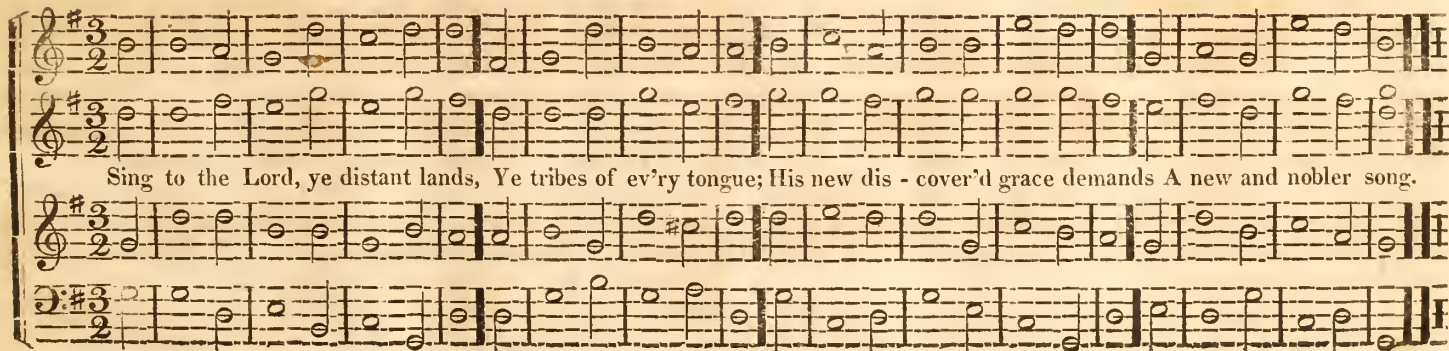
The graces and ornaments of musick, such as *Holds*, *Trills*, *Appoggiatures*, *Transitions*, &c. must be acquired by great practice and attention; the learner had better omit them, till his knowledge and judgment dictate when and where to apply them.

# BALTIMORE COLLECTION

OF

## *SACRED MUSICK.*

MEAR. C. M





How con - de - scend - ing and how kind, Was God's e - - ter - nal Son;

The first system of the musical score for 'CONDESCENTION' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The melody is written on the top staff, with the lyrics 'How con - de - scend - ing and how kind, Was God's e - - ter - nal Son;' written below the second and third staves. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

Our mis' - ry reach'd his heav'n - ly mind, And pi - - ty, and pi - ty brought him down.

The second system of the musical score continues the melody from the first system. It also consists of four staves in the same key and time signature. The lyrics 'Our mis' - ry reach'd his heav'n - ly mind, And pi - - ty, and pi - ty brought him down.' are written below the second and third staves. The music continues with similar note values and includes the words 'pia.' and 'for.' above the melody in the first staff of this system.



## CAMBRIDGE. C. M.

14

How did my heart rejoice to hear, My friends devoutly say, In Zion let us all appear, And keep the solemn day, :|| :||

This musical score is for a hymn in common time (C. M.). It consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The melody is written in the top staff, and the bass line is in the bottom staff. The lyrics are written below the middle staff.

## CHINA. C. M.

Swan.

Why do we mourn departing friends? Or shake at deaths alarms? 'Tis but the voice that Jesus sends To call them to his arms.

This musical score is for a hymn in common time (C. M.). It consists of three staves. The top staff is in treble clef, the middle staff is in treble clef, and the bottom staff is in bass clef. The melody is written in the top staff, and the bass line is in the bottom staff. The lyrics are written below the middle staff. The key signature is one sharp (F#) and the time signature is 3/2.

## COLCHESTER. C. M.

Lord, in the morning thou shalt hear My voice ascending high, To thee will I ad - dress my prayer, To thee direct mine eye.

The musical score for 'Colchester, C. M.' is written for four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the second and third staves.

## BANGOR. C. M.

## Ravenscroft.

Return, O God of love, return, Earth is a tiresome place; How long shall we thy children mourn Our absence from thy face.

The musical score for 'Bangor, C. M. Ravenscroft.' is written for four staves. The first staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The second staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The third staff is a treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The fourth staff is a bass clef with a key signature of one flat (Bb) and a 3/2 time signature. The lyrics are written below the second and third staves.

## BEDFORD. C. M.

Wheau.

13

The heav'ns declare thy glory, Lord, Which that alone can fill; The fir-mament and stars express, Their great Creator's skill.

## BATH CHAPEL. C. M.

B. Milgrove.

*Pia.**For.*

Come holy spirit heav'nly do v1 With al thy quick'ning pow'r Kindle a flame of sacred love :: In these cold hearts of ours,



Mor - tals, a - wake, with an - gels join, And chant the so - lemn lay; And chant the so - lemn lay;

Joy, love, and gra - ti - tude com - bine To hail th'au - spi - cious day. To hail th'au - spi - cious day.

Slow

BRATTLE-STREET. C. M.

Pleyel. 45

While thee I seek protecting pow'r, Be my vain wishes still'd, And may this consecrated hour With bet - ter hopes be fill'd.

The first system of the musical score for 'Brattle-Street' consists of four staves. The top staff is a vocal line in G major (one flat) and 2/4 time, featuring a melody with eighth and sixteenth notes. The second staff is a piano accompaniment in the same key and time, with a bass line and chords. The third and fourth staves are additional piano parts, also in G major and 2/4 time, providing harmonic support. The lyrics are written below the second staff, with the words 'bet - ter' hyphenated across two measures.

*pia.* Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; *for.* Thy mercy o'er my life has flow'd, That mercy I adore.

The second system of the musical score continues the piece. It also consists of four staves. The vocal line (top staff) begins with a fermata and then continues with the melody. The piano accompaniment (second staff) includes a trill in the right hand. The third and fourth staves are additional piano parts. The lyrics are written below the second staff, with 'pia.' and 'for.' marking specific musical phrases. The words 'bet - ter' from the previous system are also visible at the end of the first staff.

## ARLINGTON. C. M.

Dr. Arne.

Je - sus with all thy saints above, My tongue would bear her part; Would sound aloud thy saving love, And sing thy bleeding heart.

## ARUNDEL. C. M.

All glory be to God on high, And to the earth be peace, Good will henceforth from heaven to men, Begin and never cease.



Lord in the morning thou shalt hear, My voice ascending high, To thee will I direct my prayer, To thee lift up mine eye. Up to the hills where

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with notes and rests clearly marked. The lyrics are printed below the staves, aligned with the corresponding musical phrases.

Our songs and our complaints.

Christ is gone, To plead for all his saints, Presenting at his Father's throne, Presenting at his Father's throne Our songs and our complaints,

Our songs, &c.

The second system of the musical score continues the composition. It also consists of two staves in treble and bass clefs with a key signature of one sharp and common time. The lyrics are printed below the staves. The system concludes with a double bar line and repeat dots. A small letter 'B' is printed below the first staff of this system.

## ROCHESTER. C. M.

A. Williams.

God, my supporter and my hope, My help fore - ver near, Thine arm of mercy held me up, When sinking in despair.

## PLYMOUTH. C. M.

W. Tansur.

With rev'ence let the saints appear, And bow before the Lord; His high commands with rev'ence hear, And tremble at his word.



# RYEGATE. C. M.

19

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

In vain we lavish out our lives, To gather empty wind; The choicest blessings earth can yield, Will starve an hungry mind. Come & the

The second system of the musical score consists of four staves, continuing the melody and bass line from the first system. The lyrics are written below the staves.

Lord shall feed our souls With more substantial meet, With such as saints in glory love, With such as angels eat With such as angels eat.

Through all the changing scenes of life, In trouble and in joy; The praises of my God shall still, The

praises of my God shall still, My heart and tongue employ, My heart and tongue employ.

How large the promise, how di - vine, To Abr'ham and his seed; I'll be a God to thee and thine,

Sup - ply - ing all their need. I'll be a God to thee and thine, Sup - ply - ing all their need.



## DURHAM. C. M.

H. Percell.

Lord who's the happy man that may, To thy blest courts repair, And while he bows before thy throne, Shall find acceptance there?

## WANTAGE. C. M.

Our days run thoughtlessly a - long, Without a moment's stay, Just like a story or a song, We pass our lives away.

When God re - veal'd his gracious name, And chang'd my mournful state, My rap - ture seem'd a pleasing dream;

The first system of the musical score for 'ARCHDALE. C. M.' consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 3/2. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a standard notation style with various note values, rests, and bar lines. The lyrics are written below the second and third staves.

*Pia.*

The grace ap - pear'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in

The second system of the musical score continues the piece. It also consists of four staves in the same key signature and time signature. The lyrics are written below the second and third staves. The system ends with a double bar line.

## ARCHDALE Continued.

*For.*

unknown strains, And sung surpris - ing grace, My tongue broke out in unknown strains, And sung sur - pris - ing grace.

## LEBANON. C. M.

Lord, what is man, poor feeble man, Born of the earth at first? His life's a shadow, light and vain, Still hast'ning to the dust.

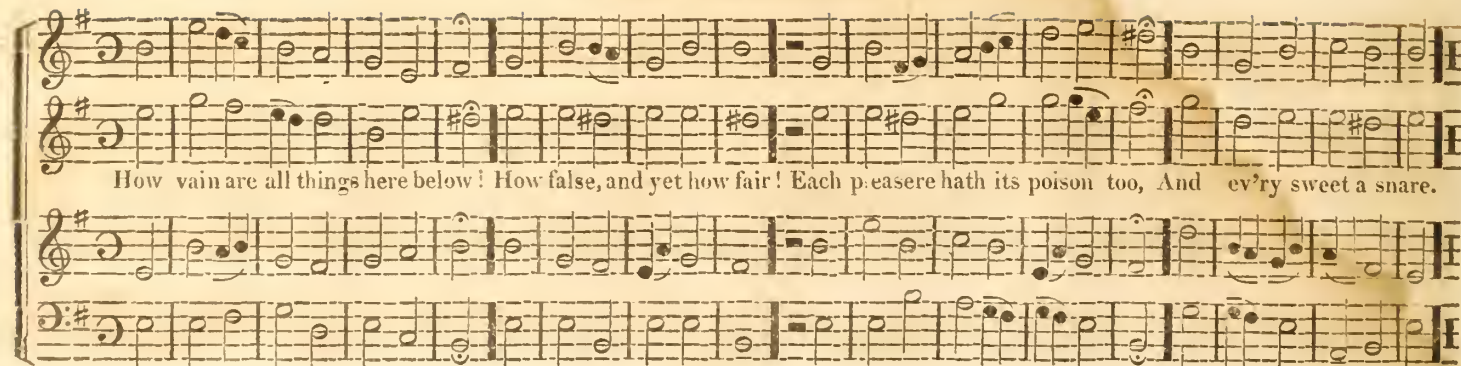


Now let our droop - ing hearts re - vive, And ev' - - ry tear be dry;

Why should these eyes be drown'd in grief, Which view a Sa - viour nigh.

C

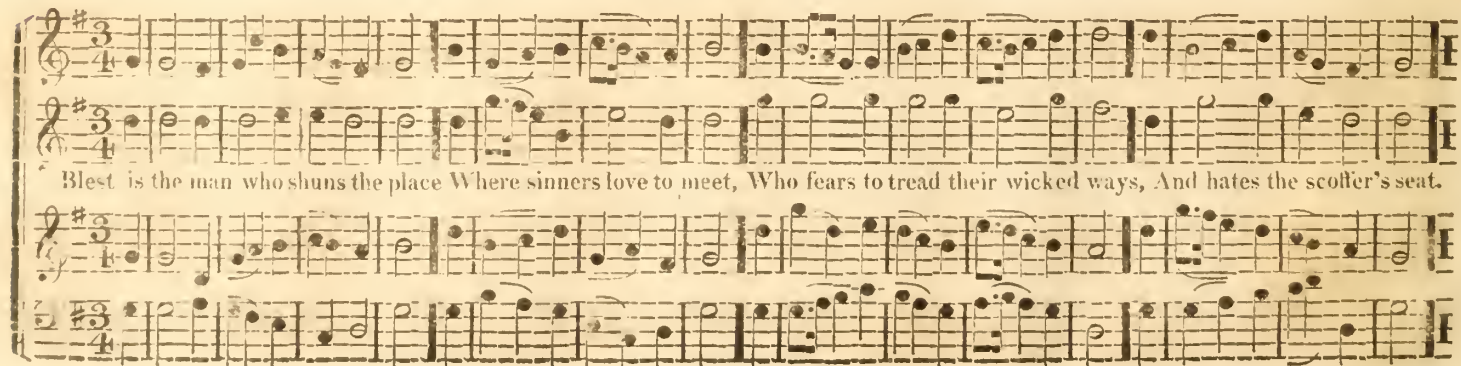
## GREENWALK. C. M.



How vain are all things here below ! How false, and yet how fair ! Each pleaser hath its poison too, And ev'ry sweet a snare.

## IRISH. C. M.

Smith.



Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat.



*Con Spirito.*

DEVIZES. C. M.

Cozzens.

27

Be - hold the glo - ries of the Lamb, A - midst his Fa - ther's throne, Pre - pare new

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in C major and common time. The lyrics are written below the vocal staves.

*pia.* *for.*  
honours for his name, And songs be - fore un - known, And songs be - fore un - known.

The second system of the musical score continues the piece. It features a piano solo section marked *pia.* and a vocal section marked *for.* The lyrics are written below the vocal staves.

## DORT. C. M.

Musical score for 'DORT. C. M.' in C major, common time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The lyrics are: 'In innocence I wash my hands, And so encompass round, Thine altar, with the sacred bands, Whose tongues thy praises sound'.

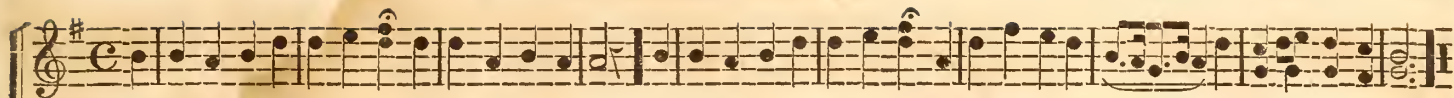
In innocence I wash my hands, And so encompass round, Thine altar, with the sacred bands, Whose tongues thy praises sound

## ST. OLAVES. C. M.

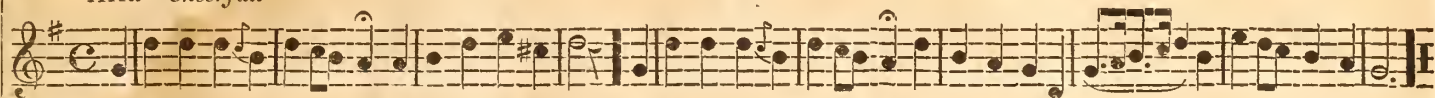
W. Husband.

Musical score for 'ST. OLAVES. C. M.' in C major, common time. The score consists of four staves. The first two staves are for the vocal parts, and the last two are for the keyboard accompaniment. The lyrics are: 'Why should the children of a King, Go mourning all their days; Great comforter descend & bring, Some tokens of thy grace, Some, &c,'.

Why should the children of a King, Go mourning all their days; Great comforter descend & bring, Some tokens of thy grace, Some, &c,



AIR. *Cheerful.*

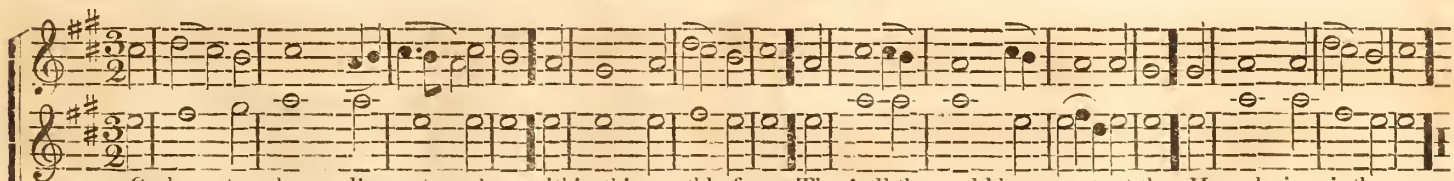


Let all the creatures praise the name Of our almighty God; For he commanded & they were Created by his word, Created by his word.

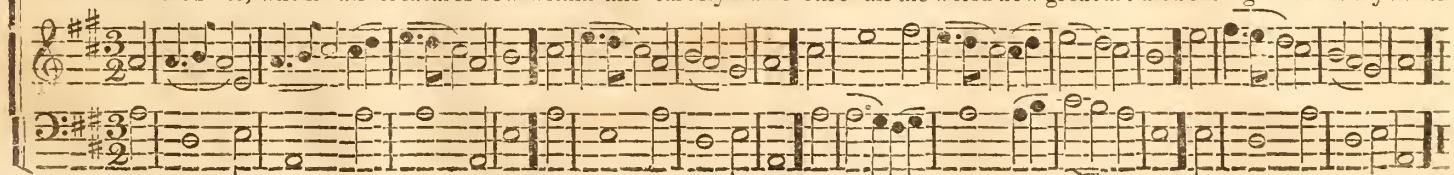


## ST. MARTIN's. C. M.

Smith.



O thou to, whom all creatures bow within this earthly frame Thro' all the world how great art thou How glorious is thy name





## DUBLIN. C. M.

Lord what is man poor feeble man, Born of the earth at first, His life a shadow light and vain, Still hastning to the dust.

## DUNDEE. C. M.

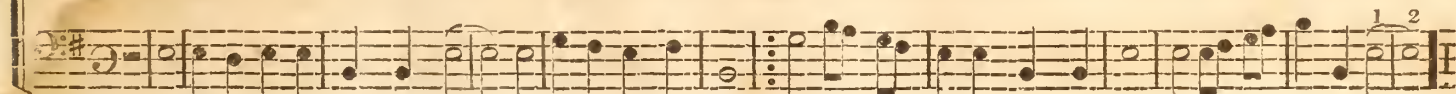
Let not despair nor fell revenge Be to my bosom known; O give me tears for others' woe, And patience for my own.

# SUFFIELD. C. M.

34



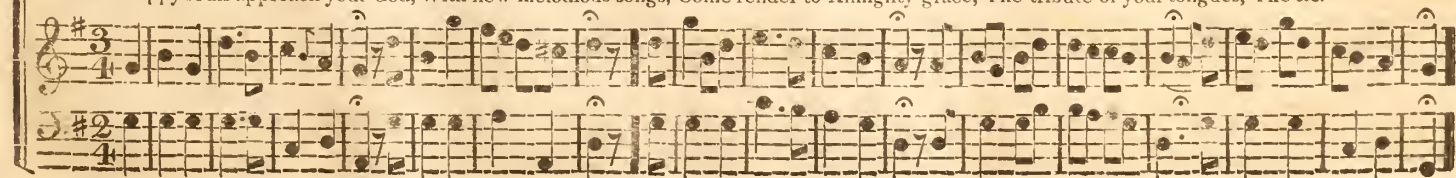
Teach me the measure of my days, Thou maker of my frame, I would survey life's narrow space And learn how frail I am.



# ST. ALBAN's. C. M.



Come happy souls approach your God, With new melodious songs; Come render to Almighty grace, The tribute of your tongues, The &c.



There is a land of pure delight, Where saints immortal reign: Infinite day excludes the night, And pleasures banish pain,

*pia.* *for.*

Sweet fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan stood, While Jordan roll'd between.



*Moderato.*

FUNERAL HYMN. C. M.

33

Why do we mourn de - parting friends, Or shake at deaths a - larms? 'Tis but the voice that

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom two staves are in bass clef with a key signature of one sharp (F#). The music is in common time (C.M.). The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Je - - sus sends, 'Tis but the voice that Jesus sends, :: To call them to his arms.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics continue below the staves. The system concludes with a double bar line and repeat signs (>::). There are first and second endings indicated by the numbers 1 and 2 above the final measures of the system.

## GEORGIA. C. M.

Return O! God of earth return, Earth is a tiresome place; How long shall we thy children mourn Our absence from thy face.

The musical score for 'GEORGIA. C. M.' consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp, and the fourth staff is in bass clef with a key signature of one sharp. The music is written in common time (C). The lyrics are printed below the second and third staves.

## VIRGINIA. C. M.

Thy words the raging winds control, And rule the boist'rous deep; Thou mak'st the sleeping billows roll The rolling billows sleep, ::

The musical score for 'VIRGINIA. C. M.' consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The third staff is in treble clef with a key signature of one sharp, and the fourth staff is in bass clef with a key signature of one sharp. The music is written in common time (C). The lyrics are printed below the second and third staves.



When I can read my ti - tle clear to man - sions in the skies, I

This musical system consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the second staff.

bid fare - well to ev' - - ry fear, And wipe my weep - ing eyes.

This musical system consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third staff is a vocal line in treble clef. The bottom staff is a piano accompaniment line in bass clef. The lyrics are written below the second staff.

Behold the wretch whose lust and wine Has wasted his estate, He begs a share among the swine To taste the husks they eat

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a moderate tempo and features a mix of eighth and sixteenth notes, with some rests and accidentals.

*for.* *pia.*

"I die with hunger here," he cries, "I starve in foreign lands; My Father's house has large supplies, And bounteous are his hands."

The second system of the musical score also consists of three staves. The top two staves are in treble clef with a key signature of one flat and a time signature of 7/8. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a moderate tempo and features a mix of eighth and sixteenth notes, with some rests and accidentals. The tempo markings *for.* and *pia.* are placed above the first and second staves respectively.

Before the rosy dawn of day, To thee, my God, I'll sing; Awake my soft and tuneful lyre, Awake each charming string.

The first system of the musical score for 'Enfield' consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps), and the time signature is 2/4. The music begins with a treble clef and a key signature of two sharps. The tempo is marked 'C. M.' (Common Time). The lyrics are written below the staves.

awake, and let thy flowing strains Glide thro' the midnight air, While high amidst her silent orb, The silver moon rolls clear.

The second system of the musical score continues the melody and accompaniment. It also consists of four staves. The key signature remains D major, and the time signature is 2/4. The lyrics are written below the staves.



*Moderate.**pia.**for.*

AIR.

From thee, my God, my joy shall rise, And run eternal rounds, Beyond the limits of the skies, And all created bounds.

*pia.* *for.*

The holy triumphs of my soul, Shall death itself outbrave, Leave dull mortal - i - ty behind, And fly beyond the grave.

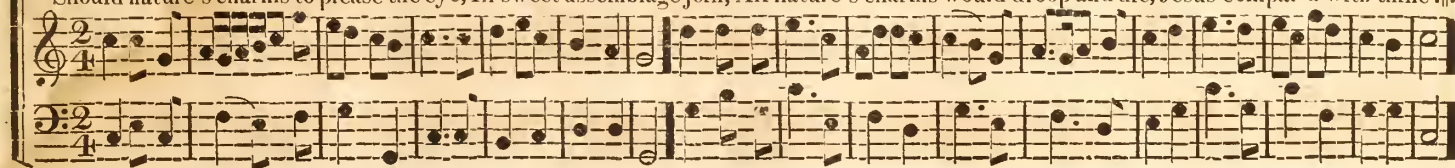


## ATHENS. C. M.

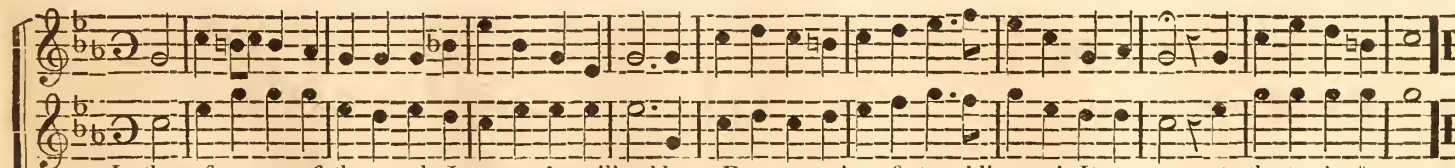
39



Should nature's charms to please the eye, In sweet assemblage join, All nature's charms would droop and die, Jesus compar'd with thine :||



## SICILY. C. M.



In the soft season of thy youth, In nature's smiling bloom, Ere age arrive, & trembling wait Its summons to the tomb, :||



Come let us join our cheer - ful songs With an - gels round the throne;

Ten thou - sand thou - sand are their tongues, But all their joys are one.

# ROCKBRIDGE C. M.

41

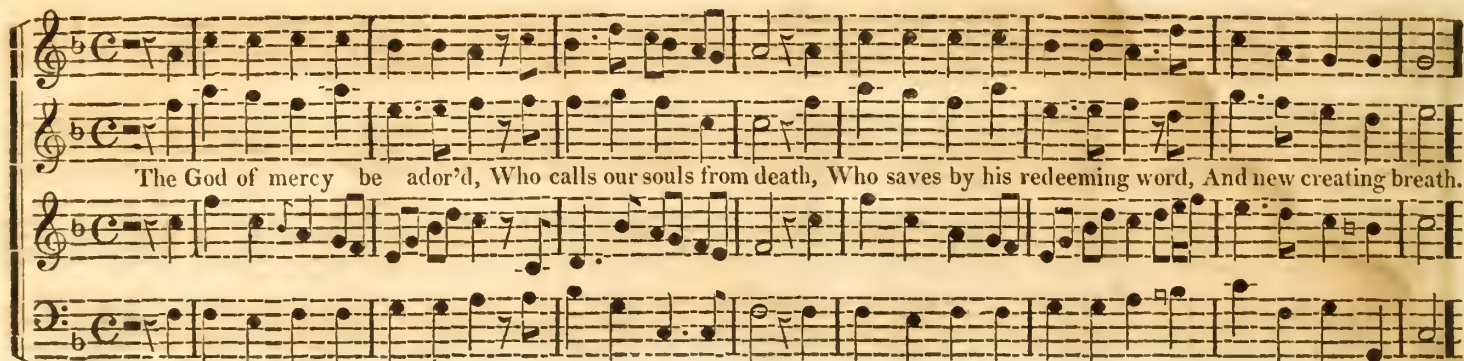
There is a fountain, fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, And

The first system of the musical score for 'Rockbridge C. M.' consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The key signature is two flats (B-flat and E-flat). The music is written in a common time signature (C). The lyrics are written below the staves, with the first line of lyrics corresponding to the first three staves.

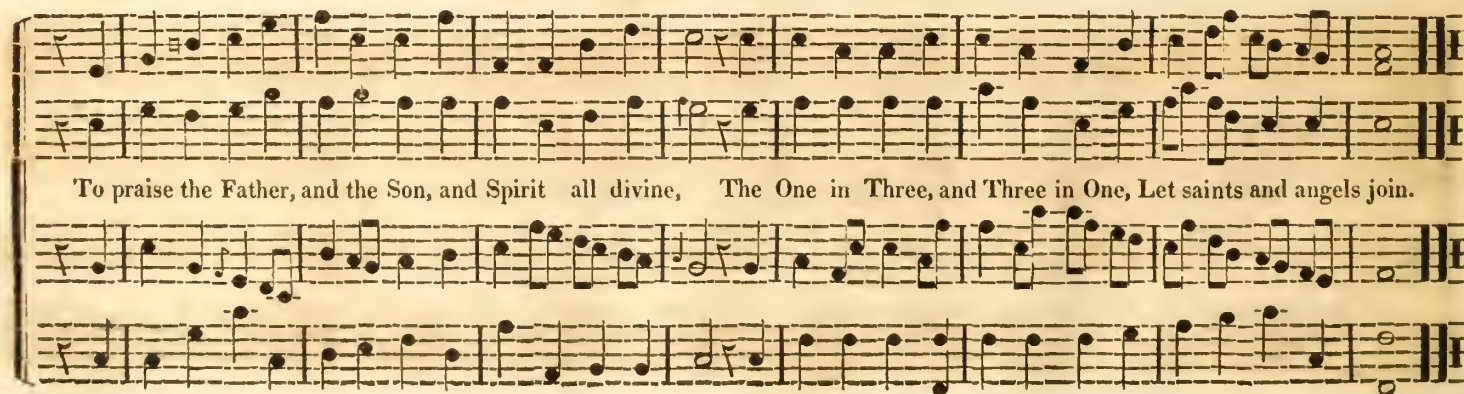
sinners plung'd beneath that flood, Lose all their guilt-y stains, Lose all their guilt-y stains.

The second system of the musical score for 'Rockbridge C. M.' consists of four staves. The first three staves are treble clefs, and the fourth is a bass clef. The key signature is two flats (B-flat and E-flat). The music is written in a common time signature (C). The lyrics are written below the staves, with the second line of lyrics corresponding to the second three staves. The first staff of this system continues the melody from the first system.





The God of mercy be ador'd, Who calls our souls from death, Who saves by his redeeming word, And new creating breath.



To praise the Father, and the Son, and Spirit all divine, The One in Three, and Three in One, Let saints and angels join.



# NAMURE. C. M.

A. Williams' Coll. 43

There the great Monarch of the skies, His saving pow'r displays, And light breaks in upon our eyes, With kind and quick'ning rays.

The musical score for 'NAMURE. C. M.' is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a double bar line and repeat dots.

# FUNERAL THOUGHT. C. M.

I. Smith.

Hark! from the tombs, a doleful sound; Mine ears attend the cry; Ye living men, come, view the ground, Where you must shortly lie.

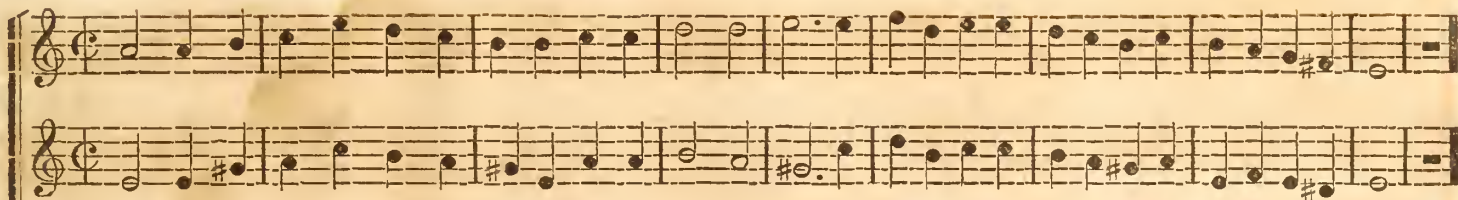
The musical score for 'FUNERAL THOUGHT. C. M.' is written for four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of note values including eighth, sixteenth, and thirty-second notes, as well as rests. The piece concludes with a double bar line and repeat dots.

AIR

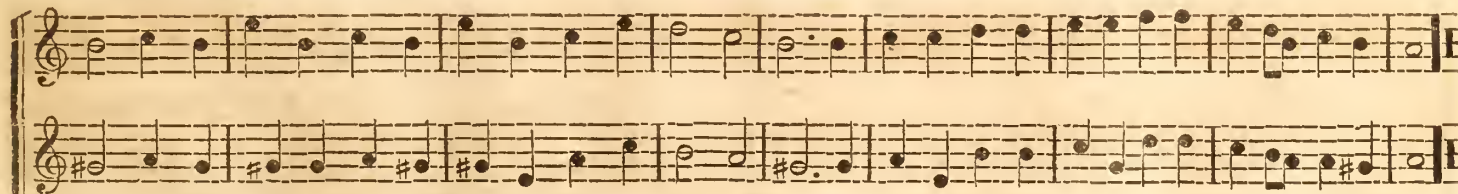
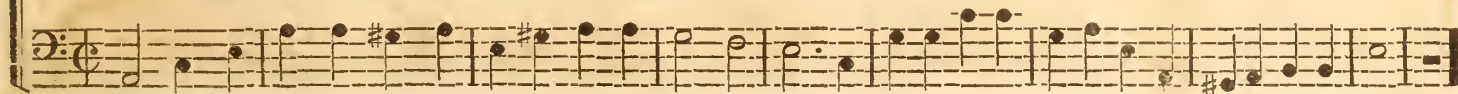
Jesus, our Lord ascend thy throne, And near thy father sit: In Zion shall thy pow'r be known, And make thy foes submit.

And own thy sov'reign grace.

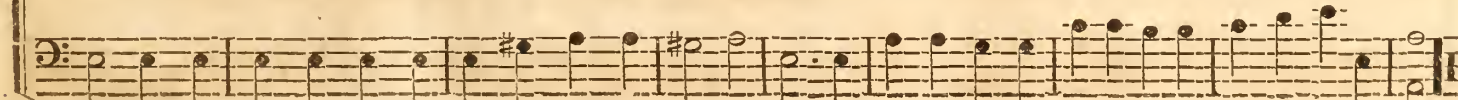
What wonders shall thy gospel do! Thy converts shall surpass The num'rous drops, the num'rous drops of morning dew,



Why should I vex my soul and fret, To see the wicked rise; Or envy sinners waxing great, By violence and lies.



As flow'ry grass cut down at noon, Before the ev'ning fades, So shall their glories vanish soon In everlasting shades.





## MARLBOROUGH. C. M.

W. Shrubsole.

*Allegro Moderato.**pia.**For.*

AIR.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, crown him, crown him Lord of all.

## ISLE OF WIGHT C. M.

AIR.

Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

# WARWICK. C. M.

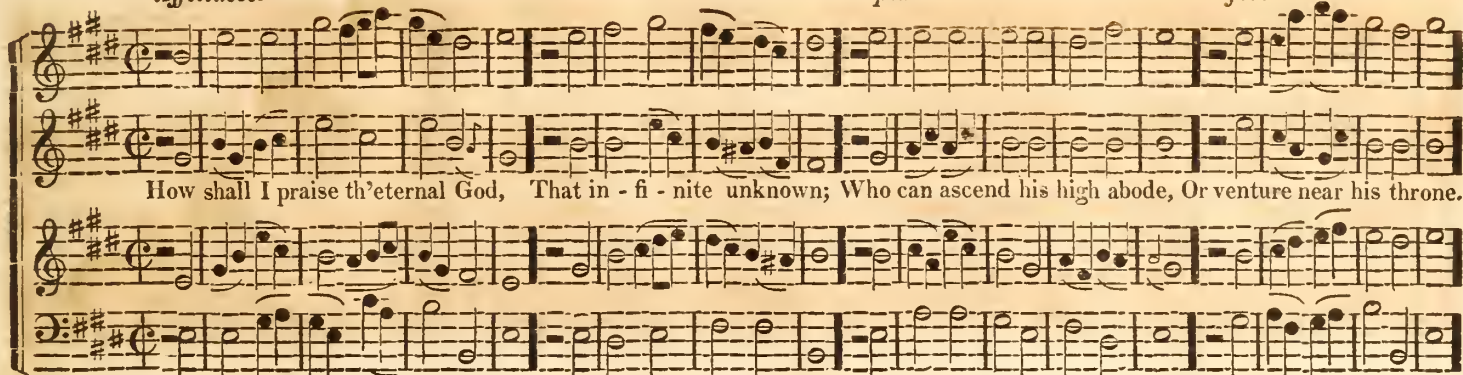
Stanley.

47

*Affettuoso.*

*pia.*

*for.*

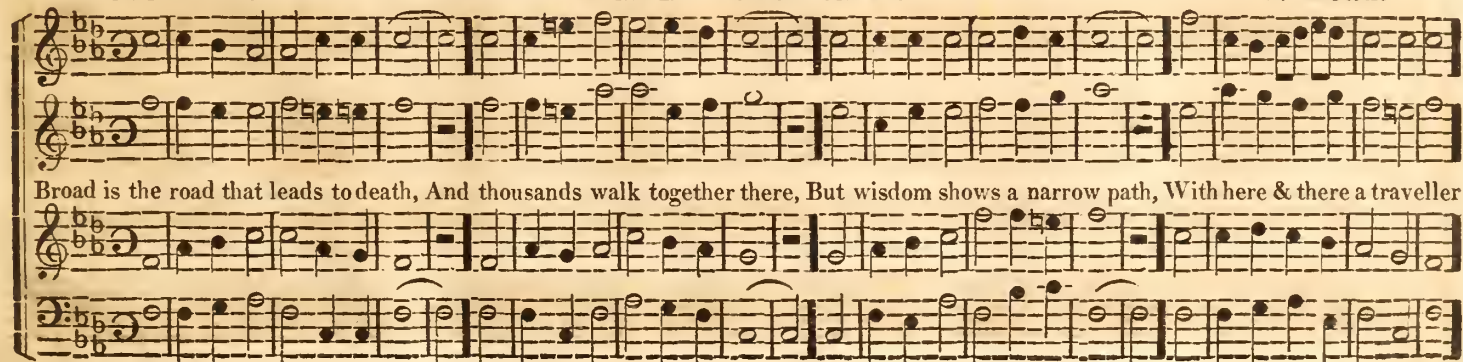


How shall I praise th'eternal God, That in - fi - nite unknown; Who can ascend his high abode, Or venture near his throne.

*Moderato.*

# WINDHAM. L. M.

D. Read.



Broad is the road that leads to death, And thousands walk together there, But wisdom shows a narrow path, With here & there a traveller

Sing to the Lord, who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known

## GREEN's 100th L. M.

Dr. Green.

Sweet is the work my God my King To praise thy name, give thanks & sing To shew thy love by morning light & talk of all thy truth at night



## PORTUGAL. L. M.

Thorley.

49

O could I soar to worlds a - bove, The blest a - - bode of peace and love,

How gladly would I mount and fly, On angels' wings to joys on high.

## BLENDON. L. M.

Giardini.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky; Those heav'nly guards around the wait, Like chariots that attend thy state

## OLD HUNDRED L. M.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

# NEW SABBATH. L. M.

51

Musical score for 'NEW SABBATH. L. M.' in G major, 3/4 time. The score consists of three staves: a treble staff, a middle treble staff, and a bass staff. The melody is primarily in the treble staff, with accompaniment in the other two. The key signature has one sharp (F#), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests.

Sing to the Lord that built the skies, The Lord that rear'd this stately frame, Let all the nations sound his praise, And lands

*Mod.*

## COMPASSION. S. M.

Musical score for 'COMPASSION. S. M.' in D minor, 3/4 time. The score consists of three staves: a treble staff, a middle treble staff, and a bass staff. The melody is primarily in the treble staff, with accompaniment in the other two. The key signature has two flats (Bb, Eb), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests. The score includes first and second endings, indicated by '1' and '2' above the final notes.

AIR.

Burst forth from ev'ry eye.

unknown repeat his name

Did Christ for sinners weep, And shall our cheeks be dry? Let floods of penitential grief,



## WINCHESTER. L. M.

M. Luther.

My God accept my early vows, Like morning incense in thine house; And let my nightly worship rise, Sweet as the evening sacrifice

*Andante.*

## TRURO L. M.

T. Williams' Coll.

AIR.

Now to the Lord a noble song, Awake my soul, awake my tongue, Hosannah to th'Eternal Name, And all his boundless love proclaim

## ISLINGTON. L. M.

53

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music is written in a single melodic line across the staves, with lyrics placed below the middle staves. The lyrics for this system are: "The flocks which graze the mountains brow, The corn, which clothes the plain be - - low,". The music features various note values including eighth and sixteenth notes, as well as rests.

The flocks which graze the mountains brow, The corn, which clothes the plain be - - low,

The second system of the musical score also consists of four staves in the same 3/4 time signature and clef arrangement as the first system. The lyrics for this system are: "To ev' - ry heart new transports bring, And hills and vales, And hills and vales re - joice and sing." The musical notation continues with similar note values and rests, ending with a double bar line and repeat dots.

To ev' - ry heart new transports bring, And hills and vales, And hills and vales re - joice and sing.

Awake my soul, to hymns of praise, To God the song of triumph raise; A - dorn'd with majes -

*pia.* *for.*

ty di - vine, What pomp, what glo - ry, Lord, are thine! What pomp, what glo - ry, Lord, are thine!



Four staves of music in treble and bass clefs, key of D major (two sharps). The melody is in the treble, and the bass line is in the bass. The music is in common time (C). The lyrics are written below the second staff.

All ye bright armies of the skies, Go worship where your Saviour lies; Angels & kings before him bow, Those Gods on high & Gods below

*Largo.*

GERMAN HYMN. L. M.

Pleyel.

Four staves of music in treble and bass clefs, key of B-flat major (two flats). The melody is in the treble, and the bass line is in the bass. The music is in common time (C). The lyrics are written below the second staff.

So fades the lovely blooming flow'r, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die.

Shall the vile race of flesh and blood, Con - tend with their Cre - - a - - tor, God?

Shall mor - tal worms pre - sume to be More ho - ly, wise, or just than he.

Lord, in thy great, thy glorious name, I place my hope, my on - ly trust Save me from sorrow, guilt, and

The first system of the musical score for 'Castle-Street' is written in treble and bass staves. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

shame, Thou ever gracious, e - ver just, Thou e - ver gracious e - - ver just.

The second system of the musical score continues the melody and accompaniment. It includes a triplet of eighth notes in the treble staff. The lyrics are written below the staves.

G



High in the heav'ns, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' every cloud That veils & darkens thy designs

## KENT. L. M.

Dr. Green.

Where shall we go to seek and find, A habitation for our God! A dwelling for th'Eternal mind, Among the sons of flesh & blood.

## TOLLAND. L. M.

59

The lands that long in darkness lay, Now have beheld a heav'nly light; Nations that

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with the first line of text corresponding to the first staff and the second line of text corresponding to the second staff.

sat in death's cold shade, Are blest with beams di - vine - ly bright, Are blest, &c.

This system contains the next two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both staves have a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves, with the first line of text corresponding to the first staff and the second line of text corresponding to the second staff. The system ends with a double bar line.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It contains a melody of eighth and quarter notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a more complex melody with sixteenth notes and beams. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line and a common time signature 'C'.

*for.*

Give to our God im - mortal praise, Mer - cy and truth are all his ways; Wonders of grace to

The second system of the musical score continues with three staves. The top staff is in treble clef with a key signature of two sharps and a 3/2 time signature. It contains a melody of quarter and half notes. The middle staff is also in treble clef with the same key signature and time signature, featuring a more complex melody with sixteenth notes and beams. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The system concludes with a double bar line and a common time signature 'C'.

*pia.* *for.*

God be - long Repeat his mercies, Repeat his mercies, Repeat his mercies in your song.



# Southampton Continued.

61

Second Treble.

Give to the Lord of lords renown, The King of kings with glo - ry crown: His mercies ever

*for.*

*for.* *pia.* *for.*

ever shall endure, When lords and kings, When lords and kings When lords and kings are known no more.

## MALMSBURY. L. M.

*Second Treble.*

Grace! 'tis a sweet, a charming theme, My thoughts re-joice at Je-sus' name.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written across all three staves, with the lyrics 'Grace! 'tis a sweet, a charming theme, My thoughts re-joice at Je-sus' name.' written below the bottom staff.

Ye an-gels, dwell up-on the sound; Ye heav'ns, re-flect it to the ground!

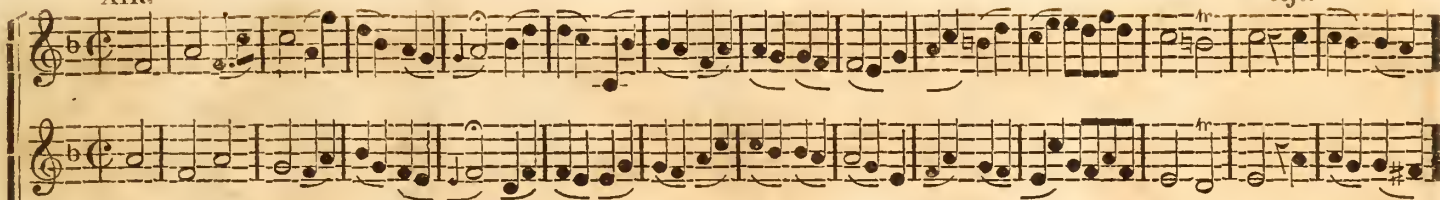
The second system of the musical score also consists of three staves in the same key signature and time signature. The melody continues across the staves, with the lyrics 'Ye an-gels, dwell up-on the sound; Ye heav'ns, re-flect it to the ground!' written below the bottom staff.

# MARTIN's LANE. L. M.

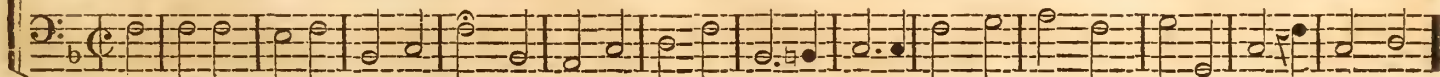
63

AIR.

*soft.*



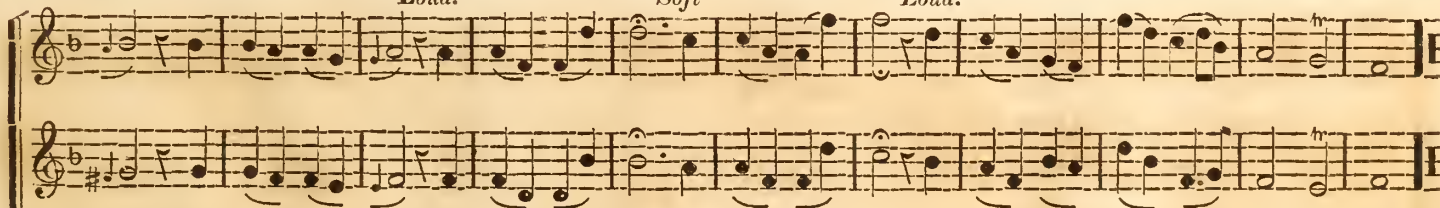
Jehovah reigns, his throne is high, His robes are light and majes - ty, His robes are light and majes - ty, His glory



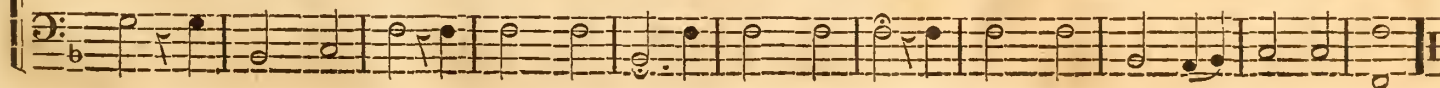
*Loud.*

*Soft*

*Loud.*



shines with beams so bright, No mortal can sustain the sight, No mortal can sustain the sight.





In robes of judgement, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

burns devouring fire. The mountains melt, the seas retire. The mountains melt the seas re - fire.

Sinners o - bey the gospel word, Haste to the sup - per of the Lord, Be wise to know your

*pia,* *for.*

gracious day, All things are ready, come a - way, All things, &c.

H

*pia.*

Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll,

*for.*

Thou mak'st the rolling billows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.



The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

In mem'ry of your dy - ing friend, Do this, he said, till time shall end;

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 3/2. The second staff is also a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

Meet at my ta - ble, and re - cord, The love of your de - part - ed Lord.

## ANTIGUA. L. M.

The King of saints, how fair his face, A - dorn'd with ma - jes - ty and grace;

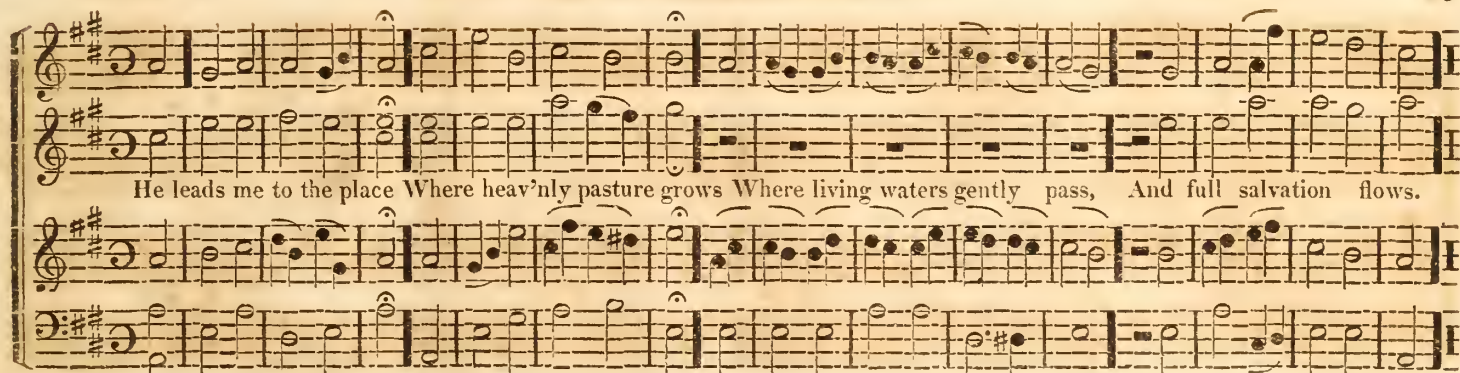
This musical system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second and third staves are also treble clefs, and the bottom staff is a bass clef. The music is written in a style typical of 18th or 19th-century hymnals, with notes, rests, and bar lines. The lyrics are written below the second and third staves.

He comes with blessings from a - bove, And wins the na - tions to his love.

This musical system also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second and third staves. The system concludes with a double bar line and repeat dots.

## SHIRLAND. S. M.

69

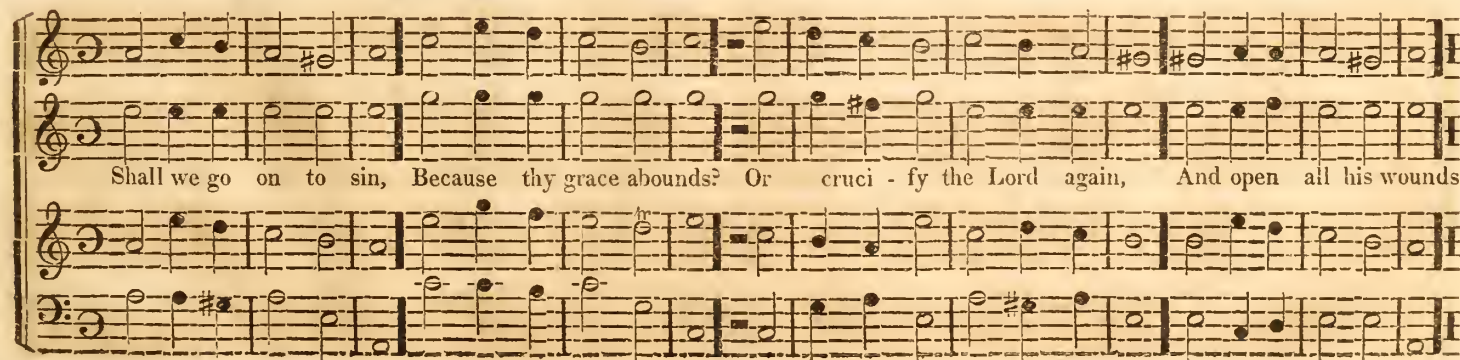


He leads me to the place Where heav'nly pasture grows Where living waters gently pass, And full salvation flows.

The musical score for 'SHIRLAND. S. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

## AYLESBURY. S. M.

Dr. Green.



Shall we go on to sin, Because thy grace abounds? Or cruci - fy the Lord again, And open all his wounds

The musical score for 'AYLESBURY. S. M.' consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.



Come, sound his praise abroad, And hymns of glory sing; Je - hovah is the sov'reign God, The u - ni - versal King.

## CHORUS.

*Slow.*

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

Behold, with awful pomp The Judge prepares to come, Th'archangel sounds the dreadful trump, And wakes the gen'ral doom, :||

## ST. THOMAS. S. M.

A. Williams.

Hark! it is wisdom's voice, That spreads itself around; Come hither all ye sons of death, And listen to the sound.

*pia.*

My soul, repeat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to abate. High as the

*for.* *pia.* *for*

heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, ::'



## WATCHMAN. S. M.

Leach 73

The watchmen join their voice And tuneful notes employ, Je - ru - salem breaks forth in songs, And deserts learn the joy.

This musical score is for the hymn 'WATCHMAN. S. M.' by Leach, page 73. It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staves.

## LITTLE MARLBOROUGH. S. M.

O thou, whose mercy hears, Contrition's humble sigh, Whose hand, indulgent, wipes the tears, From ev'ry weeping eye.

This musical score is for the hymn 'LITTLE MARLBOROUGH. S. M.' It consists of four staves. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are written below the vocal staves.

The Lord my shepherd is, I shall be well sup-plied: Since he is

*pia.* *for.*

mine and I am his, What can I want be-side. What can I want be-side.

Behold the morning sun Begins his glorious way, His beams thro' all the na - tions run, And life and light convey

The musical score for 'PECKHAM. S. M.' is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the first two staves.

## EAGLE-STREET. S. M.

Great is the Lord our God, And let his praise be great; He makes his church his blest abode, His most delightful seat.

The musical score for 'EAGLE-STREET. S. M.' is written for four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The melody is primarily in the treble staves, with the bass staves providing harmonic support. The lyrics are written below the first two staves.



## MOUNT CARMEL. P. M.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat. The music is written in a common time signature (C). The lyrics are written below the second staff.

I am the Saviour, I th' Almighty God, I am the Judge; ye heav'ns proclaim abroad My just eternal sentence, & declare Those awful

The second system of the musical score consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are written below the second staff.

truths which sinners dread to hear. When God appears all nature shall adore him; While sinners tremble saints rejoice before him.

# PORTUGUESE HYMN. P. M.

77

The Lord is our shepherd, our guardian and guide, Whatever we want he will kindly provide; To sheep of his pasture his

mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs:

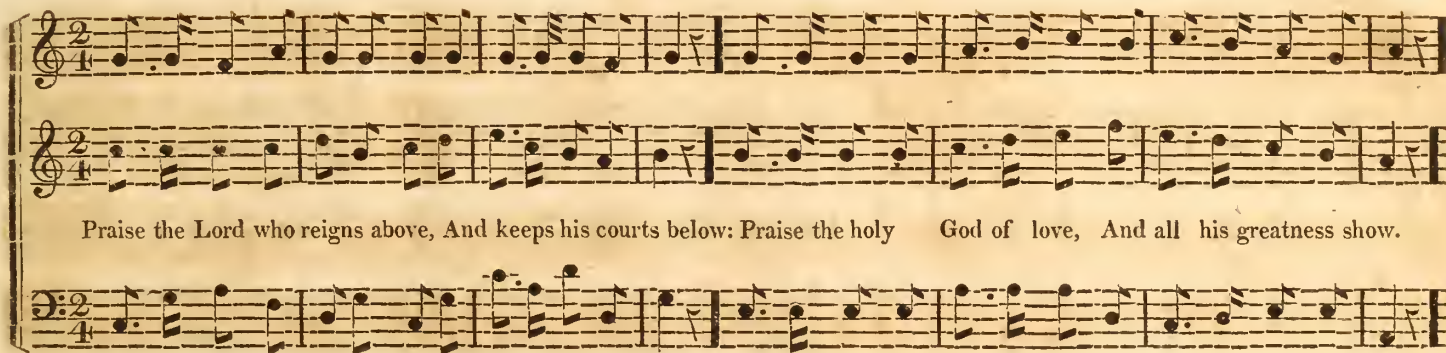
My days of praise shall ne'er be past, While life and thought and being last, Or immortal - i - - ty endures.



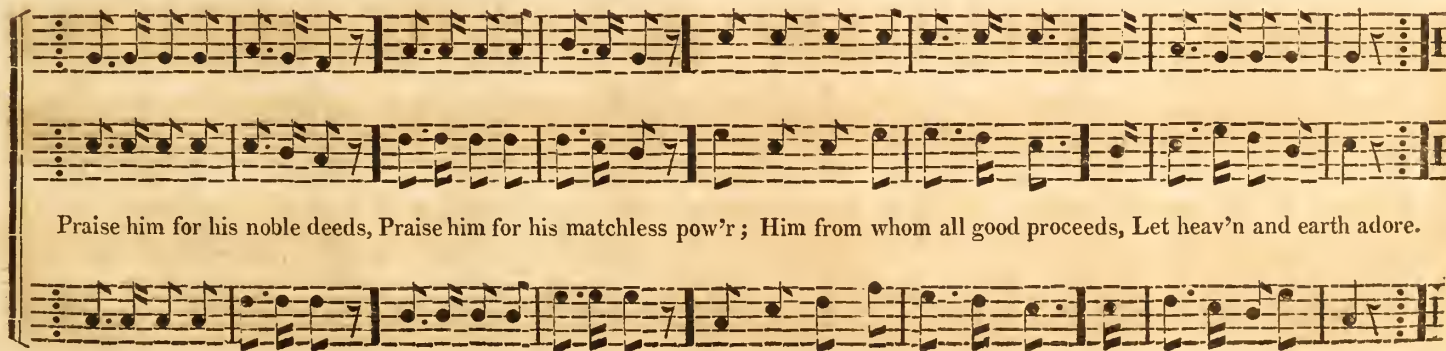
## HYMN FIFTH. 7 &amp; 6.

B. Milgrove.

79



Praise the Lord who reigns above, And keeps his courts below: Praise the holy God of love, And all his greatness show.



Praise him for his noble deeds, Praise him for his matchless pow'r ; Him from whom all good proceeds, Let heav'n and earth adore.

*Pomposo.**pia.**for.*

Guide me, O thou great Je - ho - vah, Pilgrim through this barren land: I am weak, but thou art mighty,

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a 'Pomposo' tempo marking. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including eighth and sixteenth notes, and rests. The lyrics are written below the middle staff.

*pia.**for.*

Hold me in thy pow'ful hand; Bread of heav'n, Bread of heav'n, Feed me till I want no more.

The second system of the musical score also consists of three staves. The top staff is in treble clef with a key signature of one flat and a 3/4 time signature. It begins with a 'pia.' tempo marking. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with similar note values and rests. The lyrics are written below the middle staff.

## SUFFOLK. L. M.

81

Musical score for the first system of the hymn "SUFFOLK. L. M.". It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

Bright King of glo - ry, dreadful God, Our spi - rits bow be - fore thy seat:

Musical score for the second system of the hymn "SUFFOLK. L. M.". It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 3/2. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are written below the staves.

To thee we lift an hum - - ble thought, And wor - ship at thine aw - ful feet.

K



Ye boundless realms of joy, Exalt your Maker's fame; His praise your song employ, Above the starry frame: Your voices raise,

Your voices raise, Ye Cherubim, And Se-ra-phim to sing his praise.

## SICILIAN HYMN. 8. 7.

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs em - ploy,

This system contains the first four staves of the hymn. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in 2/4 time and G major. The lyrics are written below the staves.

Above the starry frame: Your voices raise, Ye che - rubim and se - raphim to sing his praise.

This system contains the next four staves of the hymn. The first two staves are for the vocal parts, and the last two are for the piano accompaniment. The music is in 2/4 time and G major. The lyrics are written below the staves.

## MAGDALEN. L. M.

Tallis.

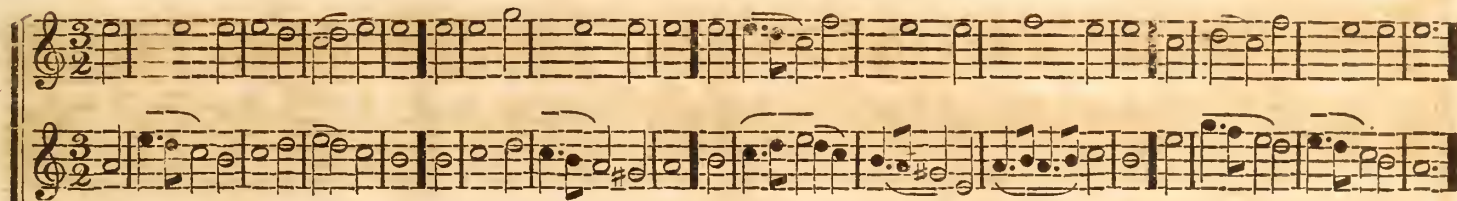
My God, permit me not to be A stranger to myself and thee, Amidst ten thousand thoughts I rove, Forgetful of my highest love

## LISBON. S. M.

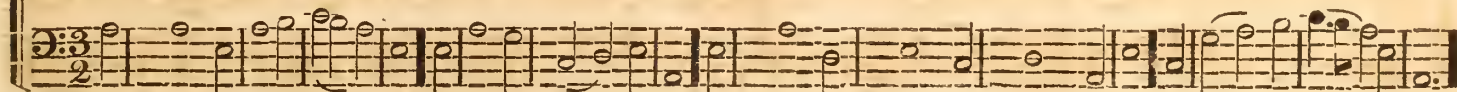
AIR. *Moderato.*

I will shew forth thy name, To generations all Therefore the people evermore To thee give praise shall



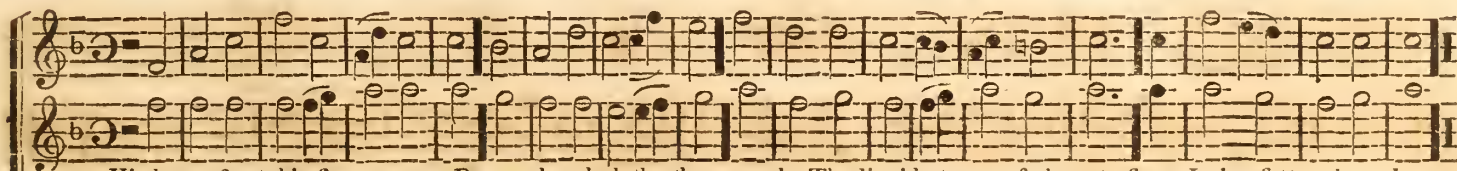


Lord, thou wilt hear me when I pray; I am forever thine, I fear be - fore thee all the day, Nor would I dare to sin.

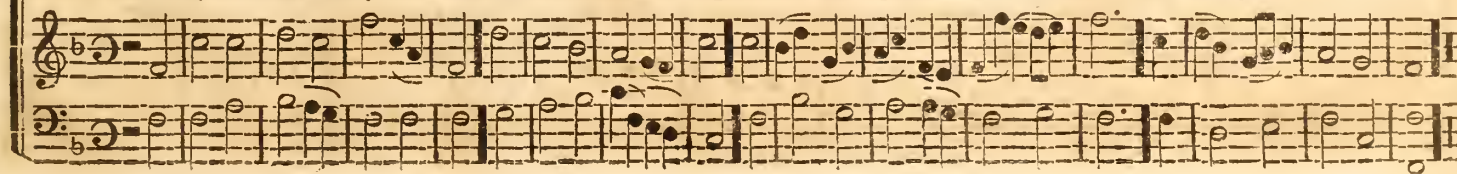


## WINTER. C. M.

D. Read.



His hoary frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In icy fetters bound.



## WEARY PILGRIM. Sevens.

Come, said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home: Weary pilgrim, hither come.

*Plaintive.*

SEABURY. L. M.

J. Cole.

Now let our mournful songs record, The dying sorrows of our Lord; When he complain'd in tears & blood, As one forsaken of his God.

How pleas'd and blest was I To hear the people cry, Come, let us seek our God to day!

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music is written in a 6.6.8 time signature. The lyrics are written below the staves, aligned with the notes.

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.

The second system of the musical score also consists of four staves, continuing the melody and harmony from the first system. The notation and key signature remain consistent. The lyrics are written below the staves, aligned with the notes.



The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The middle staff is also in treble clef with the same key signature and time signature, and includes a trill (tr) marking over a note. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll. While the tempest still is high, Hide me, O my

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The middle staff is in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Saviour hide, 'Till the storm of life is past; Safe into the haven guide, O receive, O receive, O receive my soul at last.

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves.

Praise to thee, thou great Cre - ator, Praise to thee from every tongue! Join, my soul, with every creature,

The second system of the musical score continues the piece. It also consists of four staves with the same key signature and time signature. The lyrics continue below the vocal staves.

Join the u - ni - ver - sal song. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

## OVERTON. C. M.

T. Clark.

*pia.*

Sweet to rejoice in lively hope, That when my change shall come Angels will hover, Angels will hover, Angels will hover round my

*cres.**for.*

bed, And waft my spirit home; Angels will hover round my bed, And wa - - - - - ft my spirit home.



Now shall the trembling mourner come, And bind his sheaves, and bear them home;

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with eighth and sixteenth notes. The lyrics are written below the staves, with the first line of the system spanning the first two staves and the second line spanning the last two staves.

The voice, long broke with sighs, shall sing, Till heav'n with hal - le - lu - jahs ring.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The notation and key signature remain consistent. The lyrics are written below the staves, with the first line of the system spanning the first two staves and the second line spanning the last two staves.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and sixteenth notes. The middle staff is also in treble clef with the same key and time signature, providing a harmonic accompaniment. The bottom staff is in bass clef with the same key and time signature, providing a bass line. The lyrics 'O how I love thy holy law, 'Tis daily my delight; And thence my meditations draw, Divine advice by night. My waking eyes prevent the' are written below the middle staff.

O how I love thy holy law, 'Tis daily my delight; And thence my meditations draw, Divine advice by night. My waking eyes prevent the

The second system of the musical score also consists of three staves. The top staff continues the melody from the first system. The middle staff continues the harmonic accompaniment. The bottom staff continues the bass line. The lyrics 'day, To meditate thy word; My soul with longing melts away, To hear thy gospel, Lord. To hear thy gos - - pel Lord.' are written below the middle staff.

day, To meditate thy word; My soul with longing melts away, To hear thy gospel, Lord. To hear thy gos - - pel Lord.

## POLAND. C. M.

Swan.

93

God of my life, look gent - ly down, Behold the pains I feel;

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The melody is written in the first treble staff, with lyrics underneath. The accompaniment is spread across the other three staves. The first measure of the melody is a whole note, followed by a half note, and then a quarter note. The lyrics are: "God of my life, look gent - ly down, Behold the pains I feel;".

But I am dumb be - fore thy throne, Nor dare dis - pute thy will

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is three sharps (F#, C#, G#) and the time signature is 3/2. The melody is written in the first treble staff, with lyrics underneath. The accompaniment is spread across the other three staves. The first measure of the melody is a whole note, followed by a half note, and then a quarter note. The lyrics are: "But I am dumb be - fore thy throne, Nor dare dis - pute thy will".



Most triumphant, greatly glorious, He from death and hell arose, In him all his church victorious, Triumph'd o'er the

The first system of the musical score for 'Brandywine' consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with many beamed eighth and sixteenth notes. The lyrics are written below the staves, aligned with the notes.

dreadful foes. Halle - lu - jah, :: :: :: Glory, glory, Lord be thine.

The second system of the musical score continues the piece. It also consists of four staves in the same key and time signature. The lyrics 'dreadful foes. Halle - lu - jah, :: :: :: Glory, glory, Lord be thine.' are written below the staves. The system concludes with a double bar line and repeat signs.

# FOUNTAIN. L. M.

Leach.

95

O evry one that thrift draw nigh 'Tis God invites the fallen race, Mercy and free salvation buy, Buy wine and milk and gospel grace.

# PARIS. L. M.

The spacious earth is all the Lord's, & men And worms & beasts & birds; He rais'd the building on the seas And gave it for their dwelling place.

Arlington,	C. M.	16	Dundee,	C. M.	30	Marlborough,	C. M.	46	Suffield,	C. M.	31
Arundel,	C. M.	16	Dunstan,	L. M.	54	Malmsbury,	L. M.	62	St. Albans,	C. M.	31
Archdale,	C. M.	23	Dalstan,	6. 6. 8.	87	Martin's Lane,	L. M.	63	Sicily,	C. M.	39
Athens	C. M.	39	Eagle Street,	S. M.	75	Monmouth,	L. M.	64	St. Asaph's,	C. M.	44
Arnheim,	C. M.	55	Enfield,	C. M.	37	Magdalen,	L. M.	84	Sandown,	C. M.	45
Angels' Hymn,	L. M.	58	Funeral Hymn,	C. M.	33	Matthias,	S. M.	74	Southampton,	L. M.	60
Antigua,	L. M.	68	Funeral Thought,	C. M.	43	Mount Carmel,	P. M.	76	Shirland,	S. M.	69
Aylesbury,	S. M.	69	Founder's Hall,	S. M.	71	New York,	C. M.	35	Silver Street,	S. M.	70
Amherst,	P. M.	83	Fountain,	L. M.	95	Newark,	C. M.	42	St. Thomas,	S. M.	71
						Namure,	C. M.	43	Suffolk,	L. M.	81
Bangor,	C. M.	12	Greenwalk,	C. M.	26	New Sabbath,	L. M.	51	Sicilian Hymn,	8. 7.	82
Bedford,	C. M.	13	Georgia,	C. M.	34	Newton,	L. M.	65	Seabury,	L. M.	86
Bath Chapel,	C. M.	13	Greens, 100th,	L. M.	48				Shoel,	L. M.	91
Bristol,	C. M.	14	German Hymn,	L. M.	55	Overton,	C. M.	90			
Brattle Street.	C. M.	15	Gloucester,	L. M.	66	Old Hundred,	L. M.	50	Tunbridge,	C. M.	36
Buckingham,	C. M.	85	Hymn Fifth,	7. 6.	79	Peckham,	S. M.	75	Treasure,	C. M.	92
Blendon,	L. M.	50	Hotham	7's.	88	Portuguese Hymn,	P. M.	77	Truro,	L. M.	52
Brookfield,	L. M.	56	Helmley,	8. 7.	89	Psalms 46,	L. P. M.	78	Tolland,	L. M.	59
Brandywine,	8. 7. 4.	94				Phœbus,	C. M.	17	Tanworth,	8. 7.	80
			Irish,	C. M.	26	Plymouth,	C. M.	18			
Condescension,	C. M.	10	Isle of Wight,	C. M.	46	Plympton,	C. M.	25	Virginia,	C. M.	34
Cambridge,	C. M.	11	Islington,	L. M.	53	Poland,	C. M.	93			
China,	C. M.	11	Jordan,	C. M.	32	Portugal,	L. M.	49	Wiltshire,	C. M.	20
Colchester,	C. M.	12	Kent,	L. M.	58	Paris,	L. M.	95	Wareham,	C. M.	21
Cana,	C. M.	38	Lebanon,	C. M.	24	Pelham,	S. M.	72	Wantage,	C. M.	22
Compassion,	S. M.	51	Lydd,	C. M.	40	Rochester,	C. M.	18	Warwick,	C. M.	47
Castle Street,	L. M.	57	Limchouse,	L. M.	67	Ryegate,	C. M.	19	Winter,	C. M.	85
			Lenox,	P. M.	82	Rockbridge,	C. M.	41	Windham,	L. M.	47
Durham	C. M.	22	Little Marlboro'	S. M.	73	St. Olaves,	C. M.	28	Wells,	L. M.	48
Devizes,	C. M.	27	Lisbon,	S. M.	84	St. Georges,	C. M.	29	Winchester,	L. M.	52
Dort,	C. M.	28	Mear,	C. M.	9	St. Martin's,	C. M.	29	Watchman,	S. M.	73
Dublin,	C. M.	30							Weary Pilgrim,	7's,	86





L.  
Do.  
Dub.





Do.  
Dub.

20

20

20

